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someone with a lively sense of the oratorical possibilities of the English tongue, with a "perfect instinct for the rhythms and harmonics of prose," combined with sure and sufficient scholarship, tries the task and perhaps by large use of paraphrase turns these speeches into living English orations. There is no doubt that Mr. Pickard-Cambridge has the scholarship. It is from the point of view of art that his work fails to be completely successful. From the point of view of scholarly treatment of the speeches and the period to which they belong, the work deserves high praise and as a careful translation into contemporary English will surely find many thankful readers.

H. DE F. SMITH

AMHERST COLLEGE

A Cicero Composition. By HARRY F. SCOTT and CHARLES H. VAN TUYL. Chicago: Scott, Foresman & Co.

We have here another interesting attempt to combine the advantages of the *pari passu* and the systematic method in teaching Latin composition. In vocabulary, idiom, and subject-matter the exercises follow chapter by chapter the six orations of Cicero usually read. The presentation of syntax is in a measure systematic, though by no means in the strict order of the grammars. The principle seems to be to introduce first the constructions needed first, and so far as practicable to treat a construction in connection with a chapter in which it occurs. The first nineteen of the thirty-five lessons are given to verbal constructions and the remainder to the ablative, genitive, dative, and accusative, in that order.

Each exercise is preceded by a brief statement of two or three grammatical principles with a translated illustration of each. The grammatical terminology and point of view are in keeping with the best recent authorities. Complete references to the leading school grammars are also given. The twelve or fifteen sentences in each exercise seem well within the powers of the average class. A principle once introduced is reviewed in several lessons. A second series of thirty-five exercises, illustrating the same grammatical topics as the first series, is based on alternative selections from Cicero's orations and from Sallust. Representative entrance examination papers, a general vocabulary, and an index complete this very practical and promising little drill-book.

WARREN S. GORDIS

Aristophanes und die Nachwelt. Von WILHELM SÜSS. (Das Erbe der Alten, Heft II, III.) Leipzig: Dieterich'sche Verlagsbuchhandlung, 1911. Pp. 226. M. 5.

Aristophanes has had probably less direct influence upon subsequent letters than any other first-rate genius of Greece. It was a happy thought, therefore, to put a treatment of him so early in the series. Great, indeed, must

be the inheritance from antiquity if even Aristophanes has been a quickening force. One is surprised to see the range and the variety of appeal, and the sort of reactions aroused in the numerous examples here collected and analyzed.

Partial collections of material already existed in the shape of an article by Setti on Aristophanes in antiquity, and dissertations by Hilsenbeck, covering eighteenth-century German literature, and by Hille, on German political comedy in the nineteenth century, but Süss's work far overtops these in range and breadth of view, in penetrating analysis and explanation of criticisms, and in its vivacious and stimulating style. If this last be indeed the man, one readily understands the attractiveness of the subject to the author.

The book begins with a discussion of Aristotle's treatment of comedy, and the partial misapprehensions of the Old Comedy that have long persisted, due to the fact that his criticism was analytic rather than historical. The problem of Aristophanes' relation to Socrates comes early to the front. It is from these two points of view, an inadequate understanding of the genus, and moral indignation at what was felt to be a dastardly attack upon a saintly character, that Aristophanes has suffered most in the judgment of posterity. For every period Süss is compelled to meet the misapprehension and hostility that gather about these poles of Aristophanic criticism, reserving a final reckoning to the end. It is an interesting suggestion that we owe the preservation of Aristophanes to the romantic movement of the third and second centuries B.C., which expressed itself in an exaltation of the popular and primitive, *eine Vorliebe für das Aparte*. The honorable roll of ancient scholars and scholiasts is recited, and a suggestive analysis made of their methods and viewpoints of criticism. The rare references to Aristophanes outside the ramparts of scholarship are duly collected, with, of course, especial attention to Lucian.

The following chapters on the "Renaissance and German Humanism," on "France," on the "Enlightenment" and the "'Sturm und Drang' Period" are extremely full. It is impossible to give any adequate outline of the treatment here. A partial list of some of the most famous persons treated may give a sufficient suggestion of the wealth of substance: Leonardo Bruni, Machiavelli, Zwingli, Hans Sachs, the author of *Eckhius Dedolatus*, Erasmus, Melanchthon, J. C. Scaliger, Frischlin, Andreae, Ben Jonson, Fletcher, Rabelais, Ronsard, Le Loyer, Boileau, Racine, Madame Dacier, Brumoy, Voltaire, Madame de Stael, Bentley, Wieland, Lessing, Hamann, Platen, Goethe, the Schlegels, Tieck, Droysen, Gruppe, Julius Richter.

Last comes very properly the author's own criticism of comedy and of Aristophanes, his aims and art. Building upon the well-known studies of Zielinski, Poppelreuter, Koerte, and Bethe (and his own previous contributions: *De personarum antiquae comoediae Atticae usu atque origine* [1905], and "Zur Komposition der altattischen Komödie," *Rh. Mus.*, LXIII [1908], 12-38), Süss sees in the Old Comedy a fusion of originally quite distinct elements. There is first a series of loose burlesque adventures between a *bomolochos* (who is taken

to be analogous to Punch, Pulcinella, Kasperle, etc.) and a number of typical figures who are discomfited one after another by wit and horseplay. There is further a revel band, the *κῶμος*, now taking part in these actions and now quite independent of them. And finally the *agon*, a highly elaborated comical combat, that has also its analogues in a common type of folk-literature. Here a *bomolochos* generally plays the part of the *tertius gaudens*. This may not be quite the last word on the composition of the Old Comedy. It is difficult to identify the very different rôles which the protagonist of an Aristophanic comedy has to present with the Kasperle, who remains ever the same, no matter how varied the adventures. Nevertheless, the general theory is intelligible, and on the whole seems to satisfy more requirements in the conditions than any other. Stüss is likewise of the belief that the new Comedy is an organic development from the old, and that Euripidean tragedy is not, as many think, its spiritual parent. Though conclusive evidence be lacking, he is confident that it will yet appear. (Cf. some interesting suggestions of his own in *Rh. Mus.*, LXV [1910], 441 ff.)

Finally, regarding Aristophanes' aims, it is refreshing to observe the sound common-sense view: "Aristophanes hat nicht die allermindeste ausserhalb seiner komischen Welt- und Menschenbetrachtung liegende Absicht"; and as regards his supposed championship of the conservative cause: "Es ist der Humor selbst, nicht Aristophanes, der . . . etwas Konservatives von Haus aus an sich hat." The whole Socrates question vanishes once we recognize in the learned fool a stock comic figure that takes the mask of one or another historical personage, according as he, or the class he represents, is believed to lay claim to a monopoly of wisdom. The book closes with an illuminating discussion of the nature of humor, and illustrations of its phases and applications in Aristophanes. The whole is a work of learning, suggestiveness and taste, appealing to a wide audience, and indispensable to the student of the Old Comedy.

W. A. OLDFATHER

Recent Books

Foreign books in this list may be obtained of Lemcke & Buechner, 30-32 West 27th St., New York City; G. E. Stechert & Co., 151-55 West 25th St., New York City.

- BELOCH, KARL JULIUS. *Griechische Geschichte*. 2 neugestaltete Auflage. I Bd., 2 Abtlg. Strassburg: Trübner, 1913. Pp. x+409. M. 8.
 BYWATER, I. *Aristotelis Ethica Nichomachea*. ("Oxford Classical Texts.") Oxford University Press, 1913. \$1.25.
 COLE ERMA E. *The Samos of Herodotus*. New Haven: Tuttle, Morehouse & Taylor Co., 1913. Pp. 39. \$0.50.
 DEMETRIOS, G. *When I Was a Boy in Greece*. Boston: Lothrop, Lee & Shepard, 1913. Pp. 169. \$0.60.